

# Stephen Kaltenbach

Room Alterations

## A Short Article on Art Expression

The manipulation of perception is a valid goal of art expression.

The alteration of perception is a valid means for art expression.

There are three factors which determine the nature of any perception: the object perceived, the environment in which the perception takes place, and the person who experiences the perception.

It is possible to manipulate an object to achieve an alteration in the perception of the object or the environment. An object may also be manipulated to bring about an alteration in perception itself.

The environment may be manipulated to attain a modification of the perception of an object or the environment. A manipulation of perception *per se* may also be achieved through a manipulation of the environs.

It is possible to manipulate an observer to achieve an alteration in his perception of an object, of his environment, or to simply initiate a change in his perception.

### Questions:

Is it important that an artist be able to consider these manipulations separately even though it may be impossible to initiate one without affecting others?

Is it important for an artist to be able to distinguish between manipulation of perception as a means for art expression from its manipulation as a result?

Is there a significant difference between the manipulation of the perception of an object or an environment and the effecting of a change in perception *per se*?

Does the manipulation of perception by the application of psychotherapy or meditation techniques or drugs hold potential as a means for art expression?

Do the following fields of endeavor have potential as means for art expression: art education, art history, the dissemination of art information and opinion, art dealing and patronage, and education?

Has this article potential value as a work of art?

Stephen Kaltenbach  
81 Greene Street  
New York, N.Y. 10012  
April 11, 1969

Dear Marcia,

Hi. Here are some things to discuss at this Wednesday's meeting. Good luck.

1. Install lock on the inside of sliding doors. I will enter the room at the beginning of the show and remain inside for its duration which is to be not less than two weeks and no more than three. The door will remain locked for the entire show. I will take with me into the room some containers, the contents of which will not be disclosed.

Enclosed are blueprints and drawings for the following pieces:

2. The room constructions.

3. A room divider which should be permanently installed parallel to Madison Avenue and should divide the room exactly down the middle.

4. A cedar shingled hip roof built on the floor covering the entire floor space.

5. A room construction of the same shape as #4.

6. A translucent screen of cloth which can be hooked in place from the outside is stretched over the door.

✱ Onto the screen is projected fire from a film loop.

✱ A recorder with loop provides sounds of fire.

Sincerely yours,

*Stephen Kaltenbach*

Stephen James Kaltenbach

Date of Birth: May 5, 1940

Place of Birth: Battle Creek, Michigan

1966 A.B. University of California, Davis

1967 M.A. University of California, Davis

Exhibitions:

Oakland Annual Craftsmen's Exhibition, 1963

Marin Art Society, 1963, 2nd Prize, Ceramics

Marin Art Society Annual Show, 1963, 2nd Prize, Ceramics

Walnut Creek, 9th Annual, 1964, \$75 Award

State Fair, 1964, 3rd Award, Painting

Marin Annual, 1964, 1st Award, Ceramics

Richmond, Calif. Print and Sculpture Annual, 1964, 2nd Award, Sculpture

Delta Art Show, 1964, 1st Award, Sculpture

October Show, 1964, 1st Prize, Sculpture; 1st Prize, Graphics; 1st Prize, Pottery

Fiber-Clay-Metal, St. Paul, Minnesota, 1964, Peter Voulkos, Juror,  
2 Purchase Awards

Crocker Biennial, 1965

Scripps College Invitational, 1965

Richmond Craft Show, 1965

Stockton Art Annual, 1965

Marin Annual, 1965, 1st Award, Painting

New Ceramic Forms, Museum of Contemporary Crafts, New York, 1965

Ceramics by Six, Boston, Massachusetts, 1966

Raymond College Polychrome Sculpture, 1966

New Modes in California Sculpture, La Jolla Museum of Art, 1966

Arneson's Students, Museum West, 1966

Four New Artists—Dilexi Gallery, San Francisco, 1967

San Francisco Museum of Art, 1967

October 30-December 15, 1969

Whitney Museum of American Art

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